

Part II — Life

№ 4 INTO THE NOON OF LABOR

Bass Solo

Moderato e maestoso

PIANO

f *ff* *Tutti* *f* *ff*

In-to the noon of la-bor I go

forth that I may reap my des-ti-ny.— Sor-row is my

lot, and la-bor my a-chieve-ment, The beau-ty of God's hand-i-work my

com-pen-sa-tion. Some-thing with-in me

cresc. *p* *cresc.*

rush - es like a foun - tain and ur-ges me to joy; —

f

Sor-row is as beau-ty, and la-bor as re - ward.

p

Thou art be-come a great - er

Horns *mf* *cresc.*

God, O God, be-cause of mine en-deav - er!

p
Lis - ten thro' mine ears, Thou of my sing-ing sanc - tu - a - ry,
molto tranquillo

Lis - ten thro' mine ears *espress.* that I hear Thy si-lent mu - sic;
mf

mf
Look thro' mine eyes, that I vis - ion the un-seen;
Ob.

mf Speak thro' my lips, that I ut - ter words of glad-ness. *p* Walk Thou with

me, ——— work Thou thro' me, That I may make ———

——— Thee man-i-fest in all my ways. ———

f I will praise Thee, God, praise Thee with the la - bor of my

hands,— And with the ser - vice of my

spir - it! I will praise Thee with the

la - bor of my hands, And with the ser - vice of my spir - -

Slower

it!

rall.

8^{va} bassa.....

Nº 5 I KNOW MY FIRES CONSUME TOO FAST

Quartet

Andantino *p*

SOPRANO *p* I know my

ALTO *p* I know my

TENOR *p* I know my

BASS *p* I know my

Andantino *pp*

PIANO

fires con-sume too fast, — I know that soon they will have pass'd,

fires con-sume too fast, — I know that soon they will have pass'd,

fires con-sume too fast, — I know that soon they will have pass'd,

fires con-sume too fast, — I know that soon they will have pass'd,

Viol. Solo

Cello Solo

But oh, the joy — of mount-ing flame, The gift — of — those who

But oh, the joy — of mount-ing flame, The gift of — those — who

But oh, the joy — of mount-ing flame, The gift — of — those — who

But oh, the joy — of mount-ing flame, The gift of those who

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a melodic line in the right hand and a supporting bass line in the left hand.

p came. *mf* Burn, — my spir - it,

p came. *mf* Burn, my spir - it, burn

p came. *mf* Burn, my spir - it, burn *cresc.*

p came. *mf* Burn, my spir - it, burn *cresc.*

came. Burn, my spir - it, burn

The piano accompaniment continues with a grand staff, featuring a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings *p* and *cresc.*

burn in the blast! These bones to ash must turn at last,
 — in the blast! These bones to ash must turn at last,
 — in the blast! These bones to ash must turn at last,
 — in the blast! These bones to ash must turn at last,

f *pp*
f *pp*
f *pp*
f *pp*

These bones to ash must turn at last, So light the world in beau - ty's
 These bones to ash must turn at last, So light the world in beau - ty's
 These bones to ash must turn at last, So light the world in beau - ty's
 These bones to ash must turn at last, So light the world in beau - ty's

mf *f*
mf *f*
mf *f*
mf *f*

name! — Grief, I have

name! — Grief, I have

name! — Grief, I have

name! — Grief, I have

rall.

Viol. solo

p

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

Cello Solo

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

Viol. Solo

p *Wood* *mf* *pp*

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each — is a friend to me, True — with-out

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each — is a friend to me, True — with-out

end to me, Each doth ex - tend to me Knowl - edge and grace. —

end to me, Each doth ex - tend to me Knowl - edge and grace. —

end to me, Each doth ex - tend to me Knowl - edge and grace. —

end to me, Each doth ex - tend to me Knowl - edge and grace. —

end to me, Each doth ex - tend to me Knowl - edge and grace. —

p I know my fires con - sume too fast, *cre* - *scen* -

p I know my fires con - sume too fast, *cre* - *scen* -

p I know my fires con - sume too fast, *cre* - *scen* -

p I know my fires con - sume too fast, *cre* - *scen* -

p I know my fires con - sume too fast, *cre* - *scen* -

But oh, the joy of mount - ing flame, So light the world,

But oh, the joy of mount - ing flame, So light the world,

But oh, the joy of mount - ing flame, So light the world,

But oh, the joy of mount - ing flame, So light the world,

do

ff

world in beau - ty's name!

So light the world in beau - ty's name!

So light the world in beau - ty's name!

So light the world in beau - ty's name!

rit.

ff a tempo

dim.

rit.

p

Part III – Death

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№6. INTO THE VALLEY-LAND

Chorus with Soprano Solo

Andantino

PIANO

p Horn Solo

pp Violas divisi

This system shows the beginning of the piece. The piano part is in the left hand, with a treble and bass clef. The horn solo is in the right hand, starting with a half note. The violas divisi are in the right hand, starting with a half note. The tempo is Andantino.

Cl.
p

This system shows the clarinet part. It starts with a half note, followed by a quarter note, and then a half note. The tempo is Andantino.

pp Cellos divisi

This system shows the cellos divisi part. It starts with a half note, followed by a quarter note, and then a half note. The tempo is Andantino.

pp Kettle Drum

Bass Cl.

This system shows the kettle drum and bass clarinet parts. The kettle drum is in the left hand, and the bass clarinet is in the right hand. The tempo is Andantino.

Horn II

Horn I

This system shows the horn II and horn I parts. Horn II is in the left hand, and Horn I is in the right hand. The tempo is Andantino.

SOLO-CHORUS

p
In-to the val-ley land my feet de-scend,— and man may

p
In-to the val-ley land my feet de-scend,— and man may

p
In-to the val-ley land my feet de-scend,— and man may

p
In-to the val-ley land my feet de-scend,— and man may

not — go with me; — But Thou, — O God, com-

p
not, may not go with me; — But Thou, O God, com -

p
not, may not go with me; — But Thou, O God, com -

p
not — go with me; — But Thou, O God, com -

Horn *p*

pan-ion me in love that I be un-a-fraid.—

pan-ion me in love that I be un-a-fraid.—

pan-ion me in love that I be un-a-fraid.—

pan-ion me in love that I be un-a-fraid.—

Ob. I & II

Engl. Horn

mf

mf

mf

mf

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

Wood

p

p

p

p

mf

and sounds of earth fall dim - ly on mine ears.—

mf

soul, and sounds of earth fall dim - ly on mine ears.—

mf

soul, and sounds of earth fall dim - ly on mine ears.—

soul,

mf

f

Slow - ly the sun goes wes - ter - ing in the hills, — and the

f

Slow - ly the sun goes wes - ter - ing in the hills, — and the

f

Slow - ly the sun goes wes - ter - ing in the hills, — and the

and the

crim - son pa - geant of my pass - ing hour —

crim - son pa - geant of my pass - ing hour —

And the crim - son pa - geant of my pass - ing hour —

crim - son pa - geant of my pass - ing hour —

Flames in their deeps — and moves — a - cross the

Flames in their deeps — and moves — a - cross the

Flames in their deeps — and moves — a - cross the

Flames in their deeps — and moves — a - cross the

Flames in their deeps — and moves a - cross the

sky. —

sky. —

sky. —

sky. —

p

p

Some - thing with - in me reach - es back to

Some - thing with - in me reach - es back to

a tempo

p *cresc.* *f*

and fills me — with ex - ult - ing. — As the

cresc. *f*

birth, — and fills me with ex - ult - ing.

cresc. *f*

birth, — and — fills me with ex - ult - ing.

cresc. *f*

wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

of cre - a - tion thro' my be - ing,

of cre - a - tion thro' my be - ing, And birth and

of cre - a - tion thro' my be - ing, And birth and death

of cre - a - tion thro' my be - ing,

And birth and death

And birth and death are so in sep - a - rate, I know not

death are so in sep - a - rate, I know not

are so in sep - a - rate, I know not

are so in sep - a - rate, I know not

mf

mf

mf

mf

mf

each from each.

each from each.

each from each.

each from each.

rit.

rit.

rit.

rit.

p

p

p

p

a tempo

p

FULL CHORUS

Più Allegro

And yet a might - y fear - ing

And yet a might - y fear - ing

Più Allegro

And yet a might - y fear - ing falls up - on me.

And yet a might - y fear - ing falls up - on me.

falls up - on me.

falls up - on me.

marcato

Shad-ows de-scend and blur the crim-som hills. A wind flung from a

Shad-ows de-scend and blur the crim-som hills. A wind flung from a

Shad-ows de-scend and blur the crim-som hills. A

Shad-ows de-scend and blur the crim-som hills. A

p *f* *f* *f*

womb of ice Blows from the shores of

womb of ice Blows from the shores of

wind flung from a womb of ice Blows from the shores of

wind flung from a womb of ice Blows from the shores of

mf *mf* *mf* *mf*

noth - ing - ness. *f* The shad-ows shed their shoes of *p*
 noth - ing - ness. *f* The shad-ows shed their shoes of *p*
 noth - ing - ness. *f*
 noth - ing - ness. *f*

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a complex melodic line in the right hand with many sharps and a more rhythmic, chordal accompaniment in the left hand. Dynamics include *f* (forte) and *p* (piano).

stealth; *f* Call-ing the *p*
 stealth; *f* Call-ing the *p*
 They run in na-ked swift-ness from the hills Call-ing the *p*
 They run in na-ked swift-ness from the hills Call-ing the *p*

The piano accompaniment continues with a similar melodic and harmonic texture. It includes triplet markings (indicated by a '3' over a group of notes) and maintains the dynamic contrast between *f* and *p*.

hosts of dark - ness.

hosts of dark - ness.

hosts of dark - ness.

hosts of dark - ness.

ff

ff

CHORUS II

ff

The winds sing a song of

ff

The winds sing a song of

ff

The winds sing a song of

ff

The winds sing a song of

ff

CHORUS I

ff

I

The winds a - rise and shout their

The winds a - rise and shout their

The winds a - rise and shout their

The winds a - rise and

CHORUS II

II

fu - ry,

fu - ry,

fu - ry,

fu - ry,

I

pas - sion down the world,
pas - sion down the world,
pas - sion down the world,
shout their pas-sion down the world,

II

ff The winds a-rise and shout their
ff The winds a-rise and shout their
ff The winds a-rise and shout their
ff The winds a-rise and shout their



CHORUS II

II

pas - sion down the world.

pas - sion down the world.

pas - sion down the world.

pas - sion down the world.

cresc.

II

Wood wind

FULL CHORUS

p Drain'd in a pit - i - less draught

p Drain'd in a pit - i - less draught

p Drain'd in a pit - i - less draught

The first system of the musical score for the Full Chorus. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo/mood is marked *p* (piano). The lyrics are "Drain'd in a pit - i - less draught". The piano accompaniment features a triplet in the right hand and a single note in the left hand.

mf Drain'd in a pit - i - less draught

mf Drain'd in a pit - i - less draught

mf Drain'd in a pit - i - less draught

The second system of the musical score for the Full Chorus. It continues the vocal and piano parts from the first system. The tempo/mood is marked *mf* (mezzo-forte). The lyrics are "Drain'd in a pit - i - less draught". The piano accompaniment features a triplet in the right hand and a single note in the left hand.

CHORUS I

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

CHORUS II

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

Drain'd in a draught are the splen - dors of the skies.

ff

The image displays a musical score for three systems. Each system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4.

System 1: The vocal parts enter in the second measure with the lyrics "Tow'rs of cy - press touch the heights,". The piano accompaniment is silent in the first measure and enters in the second measure with a forte (*ff*) dynamic.

System 2: The vocal parts continue the melody. The piano accompaniment remains silent throughout this system.

System 3: The piano accompaniment features a complex, rapid sixteenth-note figure in the left hand, while the right hand plays a more melodic line. The vocal parts continue their melody. The piano part is marked with a forte (*ff*) dynamic.

Lyrics for all systems: "Tow'rs of cy - press touch the heights,"

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics "Yea, in a". The second staff is a vocal line with lyrics "Tow'rs of cy - press touch — the heights; Yea, in a". The third staff is a piano accompaniment line. The bottom staff is a piano accompaniment line with lyrics "Tow'rs of cy - press touch — the heights; Yea, in a". Dynamics include *ff* (fortissimo) and *p* (piano).

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics "touch the heights;". The second staff is a vocal line with lyrics "Tow'rs of cy - press touch the". The third staff is a piano accompaniment line. The bottom staff is a piano accompaniment line with lyrics "Tow'rs of cy - press touch the". Dynamics include *ff* (fortissimo).

Third system of the musical score. It consists of two staves. The top staff is a piano solo line. The bottom staff is a piano solo line. Dynamics include *p* (piano) and *cresc.* (crescendo).

bat - tle - ment of gloom, *f.*

bat - tle - ment of gloom, *f.*

bat - tle - ment of gloom, *f.*

bat - tle - ment of gloom, *f.*

Yea, in a bat - tle - ment of gloom *f.*

heights; _____ Yea, in a bat - tle - ment of gloom *f.*

Yea, in a bat - tle - ment of gloom *f.*

Yea, in a bat - tle - ment of gloom *f.*

heights; _____ Yea, in a bat - tle - ment of gloom *f.*

cresc.

I

in a bat - tle - ment of gloom The

cresc.

in a bat - tle - ment of gloom The

cresc.

in a bat - tle - ment of gloom The

cresc.

in a bat - tle - ment of gloom The

cresc.

II

touch the heights; The

cresc.

touch the heights; The

cresc.

touch the heights; The

cresc.

touch the heights; The

cresc.

fff

ALL

tow'rs of cy-press o-ver-whelm the heav'ns. *fff*

tow'rs of cy-press o-ver-whelm the heav'ns. *fff*

tow'rs of cy-press o-ver-whelm the heav'ns. *fff*

tow'rs of cy-press o-ver-whelm the heav'ns. *fff*

fff

Molto meno mosso

p ALTOS

My peace is per-ish'd,

p TENORS

My dreams are fall-en from me.

SOLO CHORUS

TENOR I. Lento

pp

In-to the night no plan-et speeds its

glo-ry;

The stars are drown'd.

TENOR II

pp

In-to the night no plan-et speeds its

glo-ry;

The stars are drown'd.

BASS I

pp

In-to the night no plan-et speeds its

glo-ry;

The stars are drown'd.

BASS II

pp

In-to the night no plan-et speeds its

glo-ry;

The stars are drown'd.

Lento

pp

In-to the night no plan-et speeds its

glo-ry;

The stars are drown'd.

mf

In-to the night no plan-et speeds its

glo-ry;

The stars are drown'd.

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

Lone - ly the hulk_ of a bro - ken moon Lifts its blood - y sail.

SOPRANO SOLO

f Why_ hast Thou hid - den Thy - self, O God?

Eng. Horn *Andante*

pp

p Why hast Thou turn'd Thy face_ a-side And_ bur - den'd me with

p

night? —

Viol. Solo

espr.

The first system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a half note followed by a quarter rest, then a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a double bar line and a 3/4 time signature.

Allegro moderato

Where is my dream of death, And where its sanc - tu-a - ry?

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a double bar line and a 3/4 time signature.

ff The heat of hell as - sails me, — *dim.* I — am con - sumed in

ff *decresc.*

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a double bar line and a 3/4 time signature.

bit - ter - ness and pain. — *f* Re - veal — Thy - self, O un - for - get - ting

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a double bar line and a 3/4 time signature.

ff *p*

Spir - it! Un - fold Thy-self — that I — may be en - shrined In the

beau - ty of Thy pres-ence, In the beau - ty of Thy pres-ence. —

f *p*

Drive forth this mock - ing coun-ter-feit of death, For it — is —

Thou — who art my Death, O liv-ing God — It is Thou — who art my

ff *p*

Death, — and on - ly Thou! —

Meno mosso molto tranquillo

pp

My fear - ing pass - es from me: —

As a heav - y man - tle fall - ing from tired — shoul - ders My —

fear - ing slips a - way. — Thou hast heard my cry, — O great Be -

stow - er, Thou hast heard my cry, Thou — hast lift - ed me

Celli

up, — Thou hast de - liv - er'd me!

p

Can - dles are set at my feet — that I be not lost for ev - er.

p

mf

The blight of dark-ness is re-solved in - to e - ven-tide, — in - to

mf

rit.

p

rall.

tran - quil - e - ven - tide. —

rall.

Cl.

pp a tempo

rall.

Larghetto e tranquillo

pp

Harp

Horns

rall.

SEMI-CHORUS

SOPRANO I

Now does the hush— of night— lie pur - ple on the

Now does the hush— of night— lie pur - ple on the

Now does the hush— of night— lie pur - ple on the

Now does the hush— of night— lie pur - ple on the

p

hills, _____ The moon walks soft - ly in a trance of sleep; Her

hills, _____ The moon walks soft - ly in a trance of sleep; Her

hills, _____ The moon walks soft - ly in a trance of sleep; Her

hills, _____ The moon walks soft - ly in a trance of sleep; Her

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *f* (forte). The lyrics are: "white - ness cools the pas - sion of the skies. —". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords marked with a cross (x).

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature changes to three flats (Bb, Eb, Ab). The tempo/mood is marked *p* (piano). The lyrics are: "I hang my qui - et lute up - on — her curve —". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords marked with a cross (x).

I hang my qui - et lute up - on — her curve —

I hang my qui - et lute up - on — her curve —

I hang my qui - et lute up -

I hang my qui - et lute up -

And let the night winds chant my
And let the night winds chant my
on her curve And let the night winds chant my
on her curve And let the night winds chant my

The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand, both in a key of three flats.

SOPRANO I
re qui - em,
SOPRANO II
re qui - em,
ALTO I
re qui - em,
ALTO II
re qui - em,

TENOR I
-
TENOR II
-

BASS I
And let the night winds chant my re - qui - em,
BASS II
And let the night winds chant my re - qui - em,

The vocal parts are arranged in a choir setting. The Soprano and Alto parts have lyrics, while the Tenor and Bass parts are currently silent. The piano accompaniment continues with a steady harmonic accompaniment.

pp
chant _____ my re - qui-em.

pp
chant _____ my re - qui-em.

pp
chant _____ my re - qui-em.

pp
chant _____ my re - qui-em.

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

pp
let the night winds chant _____ my

p Solo
c1.

drift — me down the spa - cious-ness of si-lence and of song! —

drift — medown the spa - cious-ness of si-lence and of song! —

drift — medown the spa - cious-ness of si-lence and of song! —

drift — medown the spa - cious-ness of si-lence and of song! —

p

God lights —

God lights — His sol - emn watch - fires

God

mf

cresc.

mf

cresc.

musical score for the first system, featuring vocal staves and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "God lights His sol - emn watch - fires, o - ver head, His sol - emn lights His sol - emn watch -". The piano part includes a *cresc.* (crescendo) marking.

musical score for the second system, continuing the vocal and piano parts. The key signature remains three flats. The tempo/mood is marked *f* (forte). The lyrics are: "watch - fires o - ver head to keep the watch - fires o - ver head to keep the watch - fires o - ver head to keep the fires o - ver head to keep the". The piano part includes a *f* (forte) marking and a *pp* (pianissimo) marking in the final measure.

vi - gil of man's mys - ter - y. In the tri - umph of sur -

vi - gil of man's mys - ter - y. In the tri - umph of sur -

vi - gil of man's mys - ter - y. In the tri - umph of sur -

vi - gil of man's mys - ter - y. In the tri - umph of sur -

pp *p*

ren - der I take Thy gift of

ren - der I take Thy gift of

ren - der I take Thy gift of

ren - der I take Thy gift of

mf rall. *mf rall.* *mf rall.* *mf rall.*

mf rall.

Horn

p poco lento *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

p *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

p *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

p *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

poco lento *p* *pp*

dreams; ——— lean low to meet me as I lift on

dreams; ——— lean low to meet me as I lift on

dreams; ——— lean low to meet me as I lift on

dreams; ——— lean low to meet me as I lift on

94 *mf* *pp*

high The chal-ice of my

high The chal-ice of my

high The chal-ice of my

high The chal-ice of my

mf *pp*

rit.

dy ing.

dy ing.

dy ing.

dy ing.

dy ing.

rit. *Largamente*

Harp *p esp.*

molto rall.

p

pp